

Australian Garden HISTORY



AUSTRALIAN
GARDEN
HISTORY
SOCIETY

CONSERVING WALLING GARDENS

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ANCIENT TREE, MODERN GARDEN

AUSTRALIAN GARDEN HISTORY SOCIETY

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The Australian Garden History Society is the leader in concern for and conservation of significant cultural landscapes and gardens through committed, relevant and sustainable action.

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The new AGHS membership brochure showcases a photograph of the studio terrace at Everglades, a National Trust property at Leura, NSW. The photograph, titled 'Ancient Tree, Modern Garden' by little-known photographer Olga Sharp featured in *Australian Treescapes*, 'A Photographic Study' with an article by Elyne Mitchell, Ure Smith Miniature Series 7, published in 1950.

Olga Sharp is perhaps better known as the subject for 'The Sleeper' (1939) a photograph by her friend Olive Cotton. In *Olive Cotton, Photographer* published by the National Library of Australia (1995), Cotton wrote:

The sleeper was Olga Sharp, a great friend of Max's [Dupain] and mine. We came to know her when she worked in the advertising department of Amalgamated Wireless, and came to the studio when AWA radio sets were sent to us to be photographed for some advertisements. She was interested in all forms of art, especially photography and sculpture, which she studied at Sydney Technical College under Rayner Hoff.

Sharp had a small photography practice in Wahroonga, on Sydney's North Shore, and in 1946 published *Sturt and the Children's Library Mittagong, N.S.W.* a book of photographs by Olive McInerney [Cotton], with the exception of the frontispiece and one other photograph, which were taken by Sharp. Olga Sharp apparently specialised in commissions for photographs of children and families, which were then presented to the client as a bound album. Many of the photographs for these albums would have featured gardens as a backdrop. Her photograph of the studio terrace at Everglades was one of the few of her pieces to be published.

Colleen Morris

Chair, National Management Committee



UNIQUE OPPORTUNITY FOR AGHS MEMBERS

Delegates to the Annual National Conference in Sydney in October will not only hear about 'Gardening in Sydney's West' from Dr James Broadbent, former senior curatorial advisor of the Historic Houses Trust of New South Wales, they will visit the garden of this eminent historian's home, in the foothills of the Blue Mountains, an area that has a considerably lower annual rainfall than coastal Sydney.

The Cottage, at Mulgoa, was built for Lieutenant William Cox in 1810 and is Australia's oldest house in private occupation. Dr Broadbent and his family have owned The Cottage for about 30 years and have maintained it as an old house keeping its condition stable by conservation, not modernization, and also replanting the gardens and orchard.

Two years ago the Christmas bushfires burned up to the verandahs of the house and much of the garden was thought to be lost but delegates will see the remarkable

recovery from that devastating event as this important house and garden continue to defy Australian conditions.

Jan Gluskie

Convener, National Conference



The Cottage, Mulgoa.
Courtesy Jan Gluskie

Cover: Glencairn, Bickleigh Vale

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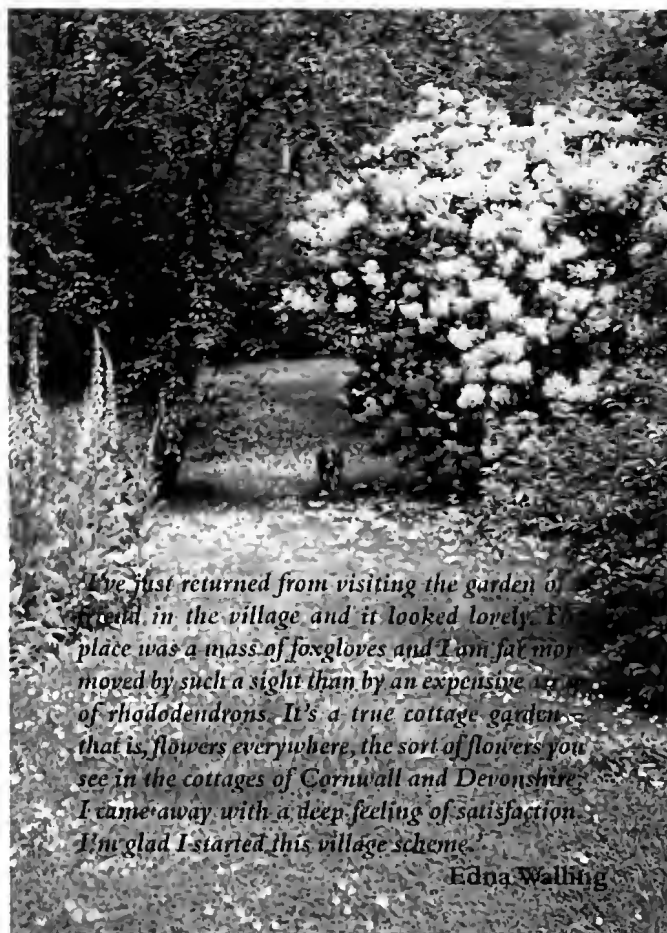
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Living at Bickleigh Vale

TEXT: CAROLINE HOHNEN PICTURES: JOHN & GILLIAN ISBEL JUNE SINCLAIR
AND MURRAY HOHNEN



*I've just returned from visiting the garden of
Glencairn in the village and it looked lovely. The
place was a mass of foxgloves and I am far more
moved by such a sight than by an expensive garden
of rhododendrons. It's a true cottage garden
that is, flowers everywhere, the sort of flowers you
see in the cottages of Cornwall and Devonshire.
I came away with a deep feeling of satisfaction.
I'm glad I started this village scheme.*

Edna Walling

BICKLEIGH VALE AT MOOROOLBARK IS NOW ON THE VICTORIAN HERITAGE REGISTER. JOHN ISBEL AND HIS WIFE GILLIAN ARE AMONG THE OWNERS OF PROPERTIES AT BICKLEIGH VALE WHO HAVE CAMPAIGNED TO HAVE THIS EXAMPLE OF THE WORK AND VISION OF EDNA WALLING PROTECTED FOR THE FUTURE.

Left:
Glencairn, showing
flagstone path to entry
and early plantings c.
1937-38.

Right:
Detail of shingle roof
2004.

A SUDDEN DECISION

Edna Walling gardens can take over your life. John and Gillian Isbel were heading for the Dandenongs to visit a nursery for some special

plants when they made the decision that changed their lives. A cottage at Bickleigh Vale was open for inspection and they decided on the spur of the moment to go and see it because of their interest in Edna Walling.





Ten years on they are still living at Glencairn, a Walling property almost in original condition and with a largely intact Walling garden of about two thirds of an acre. The little stone cottage nestles into a heavily shaded mossy garden, almost disappearing in the vegetation. They haven't taken a holiday away from the place for nine years. 'It was Gillian who fell in love with the place. I rather reluctantly made an offer and to our amazement it was accepted,' says John.

'We started married life in Sydney,' he continues. 'I learnt what I know about gardening from my father.' Early on, John and Gillian lived at Turrumurra with a large garden, then downsized to a townhouse but they found they needed more garden. So they moved to Victoria and took up a fifty acre farm near Daylesford with about an acre of garden of their own design. Now they wrestle with the challenge of keeping their historic garden at Bickleigh Vale as Walling would have intended it almost eighty years ago.

While they lived near Daylesford, John was a member of the Daylesford Council for six years and mayor for one. His organizing ability has been put to good use in his involvement with the maintenance of Bickleigh Vale and he has been at the forefront of the effort to have the village heritage listed. He now maintains their own garden as well as another, and keeps an eye

on the road reserve leading into Bickleigh Vale from Pembroke Road. The local council of the day initially insisted on a 50ft roadway to allow access to the subdivision. Walling's imagination created the tree-lined curving lane that is so much a part of the charm of the village today. John and other residents work to clear away weeds and keep the road reserve looking its best.

John also takes people on guided walks around several of the houses and gardens and co-ordinates the efforts to preserve the nature of Bickleigh Vale as Walling envisaged it in the 1930s. 'The walks have been part of village life since well before our time. Some of the earlier walks were guided by locals.

Gillian waters and weeds the now mature garden. She has been heard to say that storage space is so tight in the cottage that if she wishes to buy a new blouse she must first throw something out but her affection for the tiny house and the mossy garden is very apparent. She is keen to keep the house in original condition even if storage is limited and upkeep complicated. For instance the roof is still covered by the original wooden shingles, which will have to be replaced one of these days. Gillian would like to keep to the original material though this will be more difficult (and expensive) to achieve than would re-roofing with tin.

EARLY ON

To prevent the land being developed for poultry and pig farms, in the 1920s Walling bought eighteen acres of farmland at Mooroolbark and began to create a village by designing cottages and gardens for her friends. She named her property Bickleigh Vale after a Devonshire village and divided it into one and two-acre allotments. She put special covenants on the blocks, to ensure that the buildings were designed by her or met with her written approval.



THE WALLING PRINCIPLES THAT JOHN APPLIES TO LOOKING AFTER GARDENS AT BICKLEIGH VALE

- ✦ The most important colour is green,
- ✦ Garden design should create 'rooms' or different areas within a garden.
- ✦ Be sensitive to foliage and texture.
- ✦ Good simple bare bones of design should be visible in winter.
- ✦ Plant trees in copses rather than lines.
- ✦ Let groundcovers take over.
- ✦ Mulch, don't overwater.
- ✦ Blend woodland with cottage.
- ✦ Blend foliage with a natural effect.
- ✦ Self-seeding should be encouraged and pruning applied only to rampant growth.
- ✦ Create effects with low-growing shrubs under large trees.

Top: John and Gillian Isbel in their carefully tended garden at Glencairn.

Left: Glencairn c. 1937-38 Note the entrance porch now seen through trees and softening vegetation.



Left: Glencairn c. 1936-37 showing porch without vegetation.



Right: Stone walling under construction at Glencairn c. 1936-37.

WALLING FAVOURITES COMMON AT BICKLEIGH VALE

Trees

Crab apples, birches, hornbeams, hawthorns, plums, tea tree, apricots, oaks, elms

Shrubs

Various viburnums, kolkwitzia (the beauty bush), berberis, buddleia (the butterfly bush), japonica, cotoneaster, forsythia, spirea, magnolia, mock orange, mint bushes (*Prostanthera* spp.)

Groundcovers

Yarrow, brachyscome, erigeron, forget-me-not, periwinkle, thyme, veronica, bell-flowers, foxgloves, penstemon, snow-in-summer, herbs

Walling was a practical architect and gardener. She modified her ideas as she learnt from experience, discarding what didn't work, then incorporating what she had discovered into her designs. She had an artist's eye (demonstrated in her meticulously beautiful and exquisitely hand coloured garden plans) and a clear idea of her long-term goals. The simple houses were constructed from motor packing cases, stone, timber and galvanised iron. Walls were tarred and sanded, ceilings were low and harmony of buildings and landscape was the aim.

Her design principles included the requirement for pleasing proportion in all structures in the garden, the creation of vistas and views within a garden so that the eye is led on to hidden treasures and the careful choice of plants to obtain restful and climatically appropriate effects. Walling's vision was very 'English' and she strove to recreate the cool, green enclosed spaces probably as she remembered them from her English childhood. She was also conscious of water conservation issues in the drier Australian climate and intended her gardens to be mulched and shaded so that excessive added water was not required.

John admits that their garden now needs water more often than he would like because they ignored Edna's instruction to encourage deep rooting by occasional heavy watering rather than frequent applications of water. 'The reason we can't take holidays away is that the garden shows water stress pretty quickly and we need to water almost every day in summer.'

CHALLENGES

Early in the life of Bickleigh Vale Walling stated 'these blocks are only for those interested in English cottage design, the planting of trees and shrubs and the preservation of the existing landscape.' Yet she ploughed and sowed oats on as much of the land as it was possible to plough (to

prepare the soil for planting), an act those who know the fragility of the native vegetation might today see as vandalism.

Unfortunately Walling also used a number of plants that later became troublesome weeds (ivy, pittosporum, cotoneaster and hawthorn among them) and today's custodians of her gardens must battle with these aggressors ('rampers' as she called them). Walling was often aware of their habits but had no idea how annoying some of her choices would be to future gardeners and landowners. She rather liked plants that 'got away' and came up in the places that suited them best.

New owners at Bickleigh Vale are given an information kit, put together by village 'Walling custodians', which includes a list of suitable plants for the established gardens if required. Owners are asked to replant with 'one eye on [Walling's] writings' so that the character of the village is preserved.

VILLAGE LIFE

Community village meetings and working bees are part of living at Bickleigh Vale. There are thirty one houses in the estate of which sixteen are in Bickleigh Vale Road. Visitors who are shown around the estate visit six or seven properties, Glencairn, Dwinderry, The Barn, Mistover, Lynton Lee, Hurst and Badger's Wood, these being the ones with gardens that are relatively unaltered since Walling's time.

Owners have been under no obligation to 'preserve' the gardens intact and many of the gardens have changed substantially from their original form. Additions and modifications to most of the houses have been undertaken over the years, some successful and others perhaps less sympathetic. Some of the houses were not originally intended as permanent structures (eg the Barn) but have since been converted to residences.

'Many people buy into Bickleigh Vale simply



Views of Glencairn in 2003, showing softening effect of trees and vegetation.

because they like the English countryside atmosphere and the quaintness of the surroundings,' John comments. He grapples with the issues of keeping the plantings to species of which Walling would have approved, of keeping landscaping to the principles to which she adhered, of maintaining the intention of her creation of the estate as a village of individually designed houses in coherent gardens.

The dilemma of course is that fashions and needs have changed since Bickleigh Vale was created. Houses that were perfectly adequate for Edna Walling's friends in the 1920s lack many of the accessories that most of us consider essential for early 21st century living. Space and storage are

limited. Block sizes are large and it is tempting to subdivide, which inevitably modifies or destroys a garden. There are many plant varieties around today that Walling would never have heard of and gardeners as a race tend to like to put their own stamp on their gardens.

ADAPTATION

Walling seems to have been a person who tried out her ideas and was prepared to change and adjust as she discovered whether certain plant combinations or design ideas worked or didn't work. She had very firm ideas about the form of garden structures – her low rock walls and steps in particular are distinctive and aesthetically



Badger's Wood, 2004. This house has been substantially, but thoughtfully, extended and the garden kept up in the spirit of Walling's intentions.

pleasing. But her planting combinations seemed to come about as she tested new varieties and shifted plants around according to their needs and the pictures they made with other plants.

Her gardens are now heavily shaded by mature trees and conditions in them must be very different from when she first started planting in what was originally 'grey or woolly tea-tree and white swamp gums scattered about in picturesque groups.' So how exacting must the requirements for owners be? Should it be acceptable to use anything that takes the fancy, provided the structure of the garden is maintained? Should Walling's choice of plants be strictly adhered to even though there are many plants today which she would undoubtedly have admired and used in her gardens if they had been available in her time? How much leeway should owners have to alter the gardens? If they do things of which Walling would not have approved, could that be acceptable if it would be relatively easy to undo what they propose and recreate the original?

John admits he wrestles with these issues every time he goes into the garden. Should he cut out a plant that he does not like in its current position or was it an integral part of Walling's design? How much should he prune? Can he justify putting modern roses, which he admires, into his Walling garden or must he stick strictly to choices Walling herself would and could have made.

In the effort to keep Bickleigh Vale as a living reminder of a significant part of our garden history, these are issues with which the current owners of the remaining houses must involve themselves. The fact that Walling moved to Queensland in 1967 because she found the

growth of suburbia around her village unbearable raises the question of whether Bickleigh Vale still represents the aspirations of its founder. It has been said that Bickleigh Vale would not survive to the turn of the century but for all this it seems a vibrant and viable community still.

WHERE TO FROM HERE?

The village is now Heritage listed (as of April 2004) and this will aid in its preservation. It may mean that only people who can live with the strictures of Walling designs will take on the responsibilities of ownership.

Once placed on the Heritage Register, Bickleigh

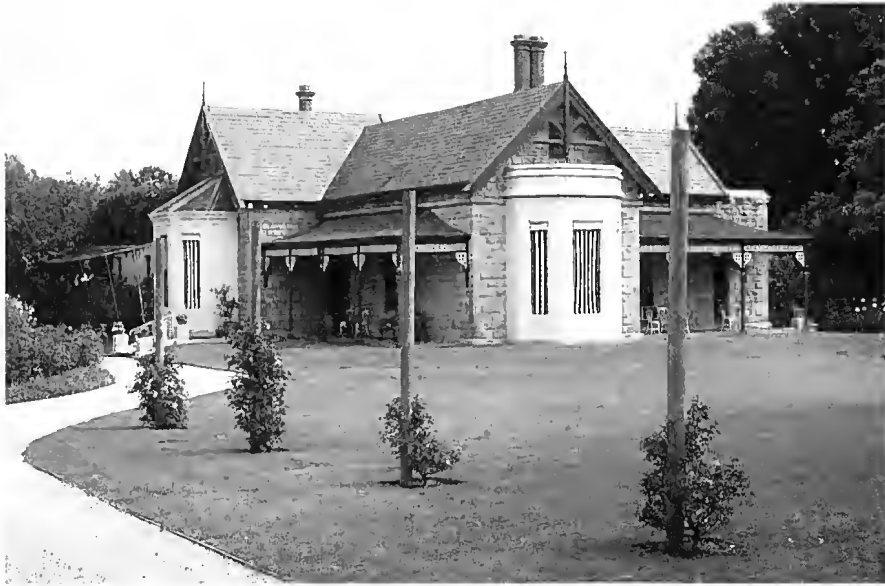
Vale will be legally protected from ill-considered alterations and eligible for financial assistance for restoration work through state funding programs. Listing does not mean that regular maintenance and repairs, emergency or safety work will be interfered with. Planting changes or structural changes to the protected elements of the gardens may require permits.

Reasons for including Bickleigh Vale village on the Heritage register include: the relatively unaltered subdivision plan; retention of several buildings and works, which embody Walling's approach to cottage building; retention of landscape planted or planned by Walling or created in the spirit of her intentions; the considerable aesthetic values of the village and the integrated nature of the houses and landscape. Not least the listing has come about through the efforts of owners such as John and Gillian Isbel to respect Walling's intentions and to resist intrusive development.

Bickleigh Vale, the estate created by Edna Walling in the 1920s and '30s has endured into the 21st century as a very special and much admired living monument to the noted landscape designer whose radical approach to development was so far ahead of its time. That it survives and thrives in the suburban sprawl that now surrounds it makes it all the more worthy of preservation.



Caroline Holmen is a botanist, plant lover and writer who is currently completing a TAFE Diploma in Professional Writing and Editing.



Looking north west across
the main lawn, April 2003.
© Cas Middlemis.

An Adelaide Garden: **DULWICH HOUSE**

BY WENDY JOYNER AND CAS MIDDLEMIS

THE LARGE, INNER SUBURBAN GARDEN OF DULWICH HOUSE WAS DEVELOPED IN THE 1940S BY THE PRESENT OWNER, MRS JOAN HOPKINS AND HER LATE HUSBAND. THIS STORY BRIEFLY LOOKS AT THE EARLIER HISTORICAL DEVELOPMENT OF THIS PROPERTY BUT FOCUSES ON THE CURRENT GARDEN, WHICH REFLECTS MID-TWENTIETH CENTURY GARDEN TRADITIONS.

EARLY HISTORY 1881-1941

The suburb of Dulwich is east of Adelaide's city centre and just beyond the encircling Park Lands. Land advertised for sale in Dulwich in 1860, claimed that there was 'good soil, water obtainable and within 20 minutes walk of the town'.¹

In 1881, Robert Huckson, the builder of Martindale Hall,² purchased seven acres and built the residence that stands today and is known as Dulwich House. Due to poor management of his funds, Huckson was forced to relinquish the property in 1883.³ When advertised for sale in May that year it was described as a 'beautifully situated house containing large drawing, dining and sitting rooms, 4 bedrooms, bath house, pantry, kitchen, wash house, stable, coach-house and every convenience – most modern style – together with 7 acres of land. Subdivided and well fenced one acre of garden'.⁴

Various people have lived in this house over the years, however no records can be found of their influence on the garden. In 1896 the Ridings family purchased the property.⁵ James

Bradshaw Ridings⁶ was a 'gold digger in Victoria in 1857' and his final 'employment was that of a bank manager in Adelaide, terminated by retirement on the last day of the 19th century'.⁷ The Ridings' occupation of Dulwich House is noted by several photographs taken of family members in the garden.

One of these photographs shows the entrance to the property. A shoulder high, timber, picket fence with a large swing gate welcomes the visitor and a line of eucalyptus trees stand on the northern edge of the driveway. The gate provided ample room for a horse and cart to pass through. This entrance and driveway, located on the south eastern corner of the property, remain the main access to the property today. The picket fence and wooden gate have been replaced by a brush fence and iron gates. Four of the eucalyptus trees were present when the current owners bought the property.⁸ It is difficult to date the photographs with accuracy however, taking account of the age of the family members, it is possibly around 1909. James Bradshaw Ridings and some of his family are pictured in front of the house. There is no sign of a formal garden, but jonquils and shrub roses are obvious in the background, with a climbing plant on the porch post.

Geo. McEwin and Sons Ltd. purchased the property on 5th March 1921.⁹ George McEwin was an early settler to the South Australian colony and had an impact on horticultural practices through the publication of *The South Australian*



Joan Hopkins, aged 90 years in 2003.
© Cas Middelmiss

Dulwich House rose garden 1942

Alexander Ross ('Alex') was the son of George D. Ross who established a nursery at Montacute, east of Adelaide in the Hills in the early part of the twentieth century. The nursery mainly handled roses. In 1915 Alex Ross went to Albert Pike's Clareville Nursery to learn budding....and grow roses at home'. In 1936 Alex went into business with S.W. Bishop as 'Bishop and Ross' located at 108 Carlton Parade, Torrensville. The business developed over the years and eventually moved to Edwardstown in 1947 and became A. Ross and Son, but was locally known as Ross Roses. Alex retired in 1970, and the nursery is now located at Willunga and run by his grandson, Andrew Ross.

Swinbourne, F.G. *Years of Endeavour*. (1982). Adelaide: South Australian Association of Nurserymen. pp. 62,91-92,115-116.

Vigneron and Gardeners' Manual in 1943. McEwin later went on to establish a family business of jam making at Houghton.¹⁰

On the 7th December 1937, the property was transferred to George's son Robert who took up residence with his wife, Emily and their unmarried daughter, Marie.¹¹ Robert's grandson, John McEwin, recalls an immaculate kitchen garden, which was contained behind a 'substantial lattice division'. Len Witty, who was also the McEwins' chauffeur, maintained the kitchen garden.¹² The property was known by the name 'Bendiuta' at this time.¹³

THE HOPKINS' GARDEN

In December 1940, the present owner Mrs Joan Hopkins, with her late husband Neil, purchased Dulwich House and moved in as newly weds, in February 1941. Determined to do their 'own thing', the Hopkins began redeveloping the garden in the early 1940s. The main structure of the garden has remained virtually unchanged over the years, and appears to reflect a Federation style, in design and planting, with both formal and informal features present.¹⁴

No plans or drawings were used. The only record of the 0.4 hectare garden is from Joan's memory and photographs, which show how it was, and how they changed it. Although Joan credits Neil with most of the ideas, both her mother and grandmother, were keen gardeners.¹⁵

Joan remembers the garden when they first arrived as being 'old and terrible'. Four eucalyptus trees which lined the driveway were 'continually dropping their rubbish'. Just inside the main gate the front lawn was used as a tennis court which was 'too short'. An arbour at the opposite end, with *Wisteria sinensis* growing over it, formed the northern end of the tennis court and still remains.

TREES AND HEDGES

Early photographs taken by the Hopkins show there were well-established trees and many of

them have survived. Peppercorn trees (*Schinus molle*) and white cedar trees (*Melia azedarach*) dominate parts of the western and southern boundaries. Along the gravel driveway, a stone pine (*Pinus pinca*) and a radiata pine give black cockatoos a feast. Three large hydrangea bushes planted against the southern wall of the house also pre-date 1940. Probably planted during the Ridings' time, a magnificent Chinese tallow tree (*Sapium sebiferum*) in the northern border, gives impressive colours in the autumn. A Bhutan cypress (*Cupressus torulosa*) planted in lawn on the north-eastern side today forms an impressive backdrop for the elegant, 1.9 metre tall, cast iron fountain. The Hopkins have paved under its dense canopy with slate 'crazy' paving. This same paving style is repeated, at the western end of the garden, under one of the huge old cedars.

An olive hedge formed the boundary along the main road. A Kaffir-apple hedge (*Aberia caffra*) with red geraniums bordered the southern side of the driveway, from the main entrance down to the side gates. These gates led to the coachhouse and stables, which is now the garage. In the 1950s, brush fencing replaced the old hedge plantings and now surrounds the property on all sides. Brush fencing has also been used extensively to separate and screen sections of the garden and work areas.

Where the tennis court was, lawn remains and continues right up to the verandah. Along the front fence line and bordering the lawn, the Hopkins developed an extensive deep, curved, perennial border. A huge golden elm (*Ulmus procera*) and a golden ash (*Fraxinus* sp) dominate this area. A narrow, herringbone-patterned, brick path along the inside of the fence, allows access to the back of the garden. Several flowering shrubs and perennials completely screen the fence.

Hidden from view by the old arbour and wisteria, the garden continues along the front. Now almost always in deep shade, four Lombardy poplars were planted in the corner. A mulberry



tree (*Morus*), the native *Pittosporum rhombifolium* and, more recently, a *Macadamia tetraphylla* given to Joan as a seedling, all grow in this part of the garden. The spider plant (*Chlorophytum comosum*) and the small blue flowering *Campanula poscharskyana* form an attractive ground cover. Hellebores pop up during the winter under the chaste tree (*Vitex agnus-castus*), the clear blue flowers of this small tree distracting from its unpleasant odour.

LAWN AND GARDEN BEDS

A tear-drop shaped 'island' lawn in the driveway, used as a turning area for vehicles, was developed as a rose garden in 1942. Planted as a 'posy', all the roses came from Alex Ross, founder of Ross Roses. Another large rose bed across the front lawn, was planned and planted the following year.

Leaving the almost restrained planting of the front garden, the large sweep of lawn takes the visitor past the second rose bed, into the garden on the northern side. A series of geometric and rectangular shaped beds overflow with trees, perennials, shrubs, roses and bulbs. Bulbs and self-sown annuals mark the changes of the seasons. Seeds from the yellow evening primrose (*Oenothera biennis*), collected by Joan from Sir Baden Powell's grave site in Kenya, flower each year. Lawn with slate stepping-stones separates the garden beds and decorative urns stand at some of the corners. Two of these elaborate, cast iron garden urns, originally came from 'Holmfield'.

Following the fence line, a long, straight, densely planted garden border is backed by a narrow brick access path. An early watering system was installed along the length of this border. A series of connected metal pipes with spray nozzles, raised about half a metre off the ground, provide a sprinkler system. Lilly pilly trees, originally planted for privacy, today tower above the fence. A maiden-hair tree (*Ginkgo biloba*) is dwarfed by the Chinese tallow tree (*Sapium sebiferum*). Camellias, whose buds are eaten by honey-eaters, prunus, fuchsias, buddleia, plumbago and a New Zealand Christmas tree, all form part of the dense screen.

Next to the house, an arched wooden arbour, built in 1943, originally supported grape vines. Today, the ornamental grape smothers it and hydrangeas growing beneath it, hide the path in the summer. In the adjoining flower beds cuttings taken from the original wisteria grow as standards. The roses, 'Graham Thomas', 'Carabella' and 'Renae', climb up pillars, surrounded by the floribunda 'Queen Elizabeth'. A dove-cote proved too tempting for the neighbourhood cats, so now fantail pigeons are housed in the large aviary overlooking the gardens.

DOMESTIC ARRANGEMENTS

Behind the aviary, a network of enclosed fowl sheds, reminiscent of a farmyard, were built by the Hopkins. Joan had poultry as a young girl and her favourites were guinea fowl. Initially, the Hopkins kept pheasants, ducks, domestic fowls as well as guinea fowls at Dulwich House. Baby pheasants were frequently nursed back from near death, by incubating them in the electric frypan! Today Joan still keeps a few egg-laying hens. The fowl-yard is linked to old stone farm buildings by a brush fence. These farm buildings attached to the garage are used for storage, as well as a meeting room for the Rose Society. A golden chalice vine (*Solandra maxima*) clings to the rear wall.

Hidden from view behind the old buildings, are two enormous compost bins built by Neil Hopkins in the 1940s. The bins were made out of corrugated iron, painted and fitted with their own sprinkler system. Compost was first made using waste from a canned pea factory, set up at nearby Payneham during the Second World War. Since then, all the garden prunings and lawn clippings have been composted and used on the garden beds.

The clothes drying area, located directly behind the house, is gravelled and screened by lattice on one side, and a wire enclosure on the other. A beautiful loquat tree (*Eriobotrya japonica*) already well established in 1941, shades the area from the late afternoon sun. Citrus and fruit trees have been planted in two neat rows. More fruit trees are espaliered along the wire enclosure, which was built by the Hopkins to protect their vast vegetable crops from invading birds. Today, Joan uses it for growing herbs and flowers for picking. Seeds and seedlings are potted-up in the glasshouse. The beautiful white climbing rose, *Rosa laevigata* and the single pink rose, *Rosa* 'Jessie Clark', are supported by the lattice screen. Old style clothes-lines painted the same slate blue colour as all the woodwork on the house, add to the simplistic charm of this area.

A brush gate leads from the clothes drying area to a small Japanese garden. Here Joan has planted the Japanese maple (*Acer palmatum*). A flowering cherry split and broke during strong winds recently and has been removed. A small fish pond reflects the leaves of the *Viburnum plicatum* 'Mariesii'.

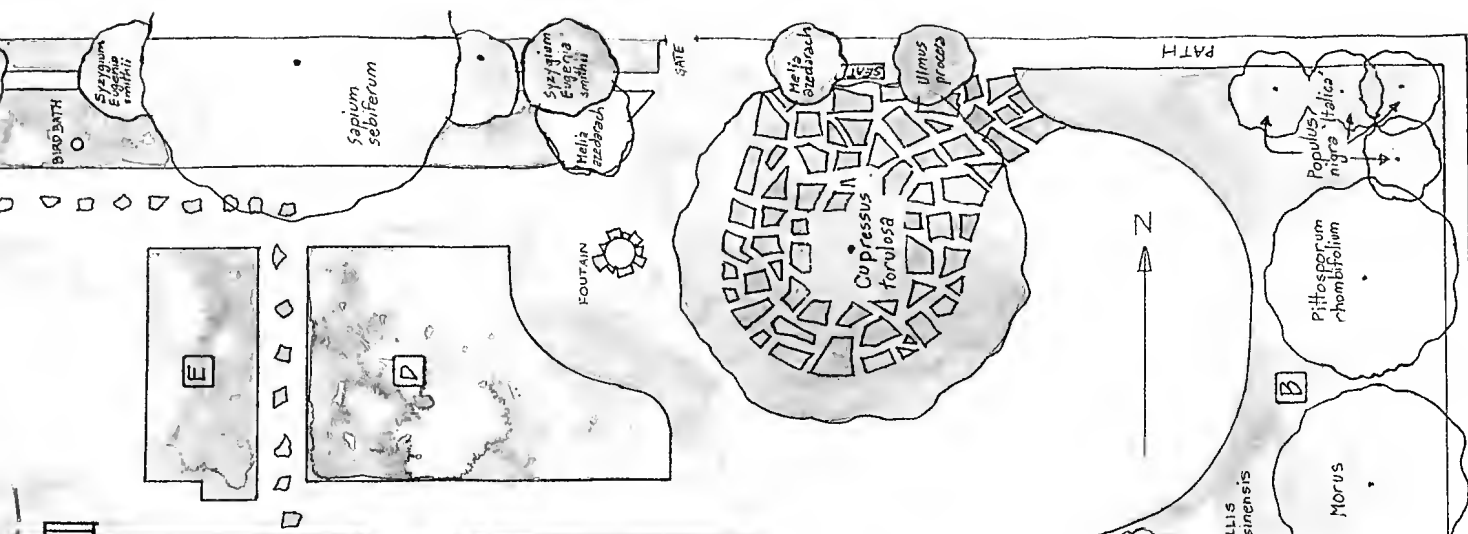
Across the driveway, the enormous canopies from old cedar trees (*Melia azedarach*) provide shade all year. Once again dense plantings almost conceal the fence. A smoke bush (*Cotinus coggygria*) puts on an autumn display and cuttings taken years ago from the mist flower (*Eupatorium megalophyllum*) and velvet groundsel (*Senecio petasitis*), add to this perennial border. An unnamed climbing rose, which Joan calls 'Mr

Cast iron urn in north eastern corner of Bed G.
© Cas Middlemis



This is similar to urns at Corio Villa, Geelong.

E. G. Robertson, *Adelaide Lace*, Kent Town: Rigby Ltd, 1973, p.182, traced the urns to a catalogue produced by Charles D. Young and Co. in 1850 the *Illustrated and descriptive catalogue of ornamental cast and wrought iron and wire work*, published in Edinburgh, p.48.



DULWICH HOUSE

MAPPED BY: CAS MIDDLEHIS

MENDY JOYNER

PAUL VREIDGENHIL

NOVEMBER 2003

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METRES



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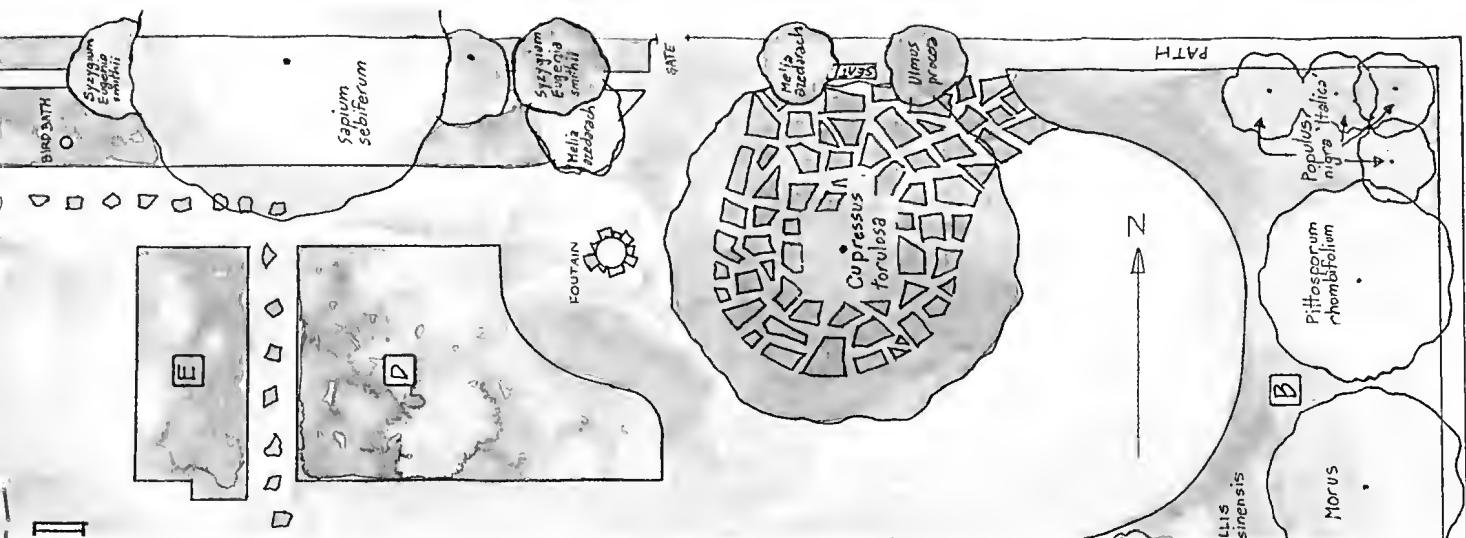
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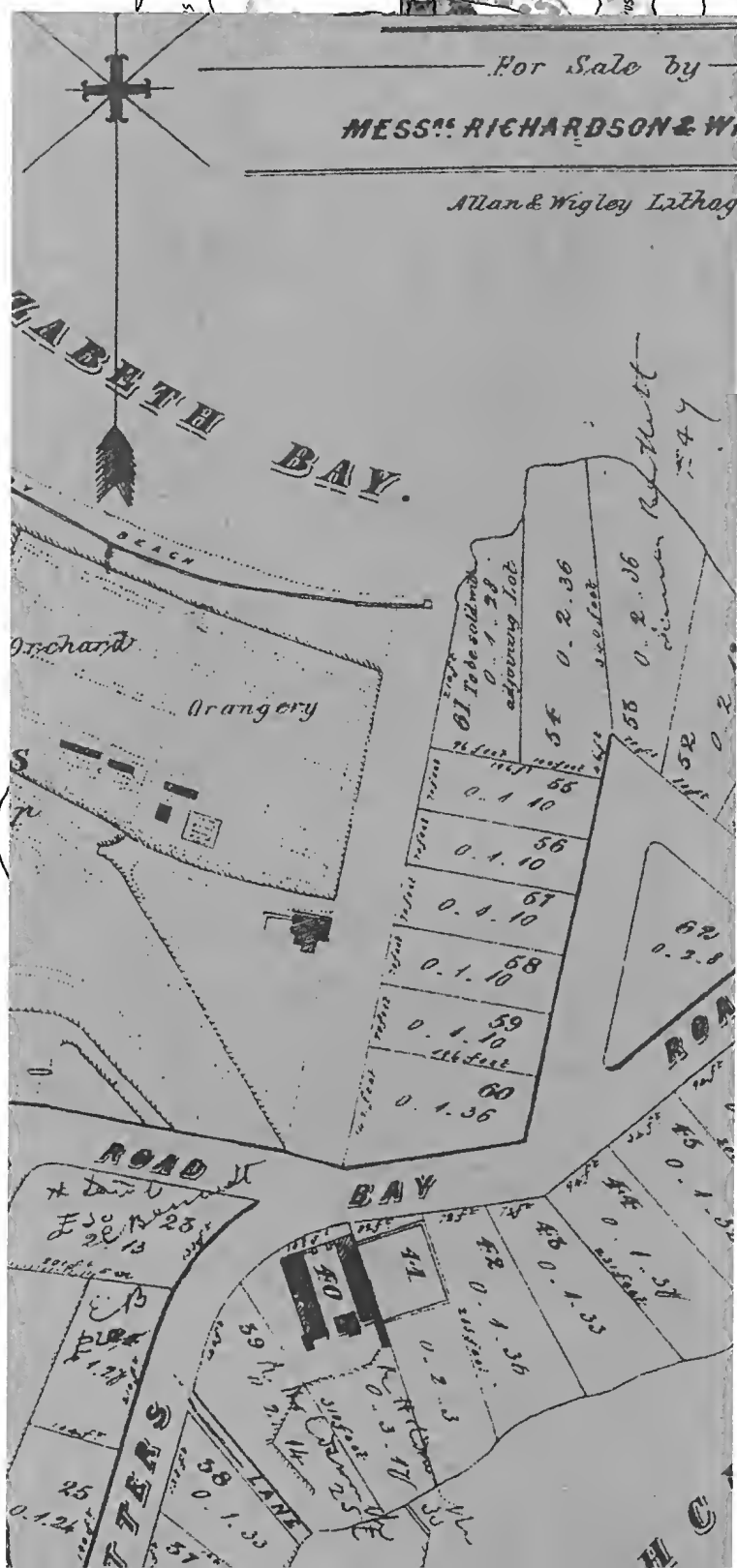
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DULWICH HOUSE

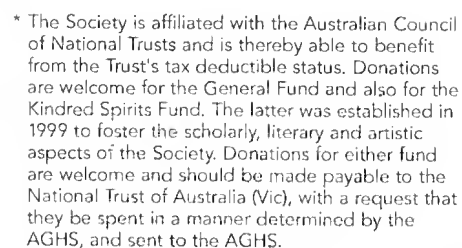
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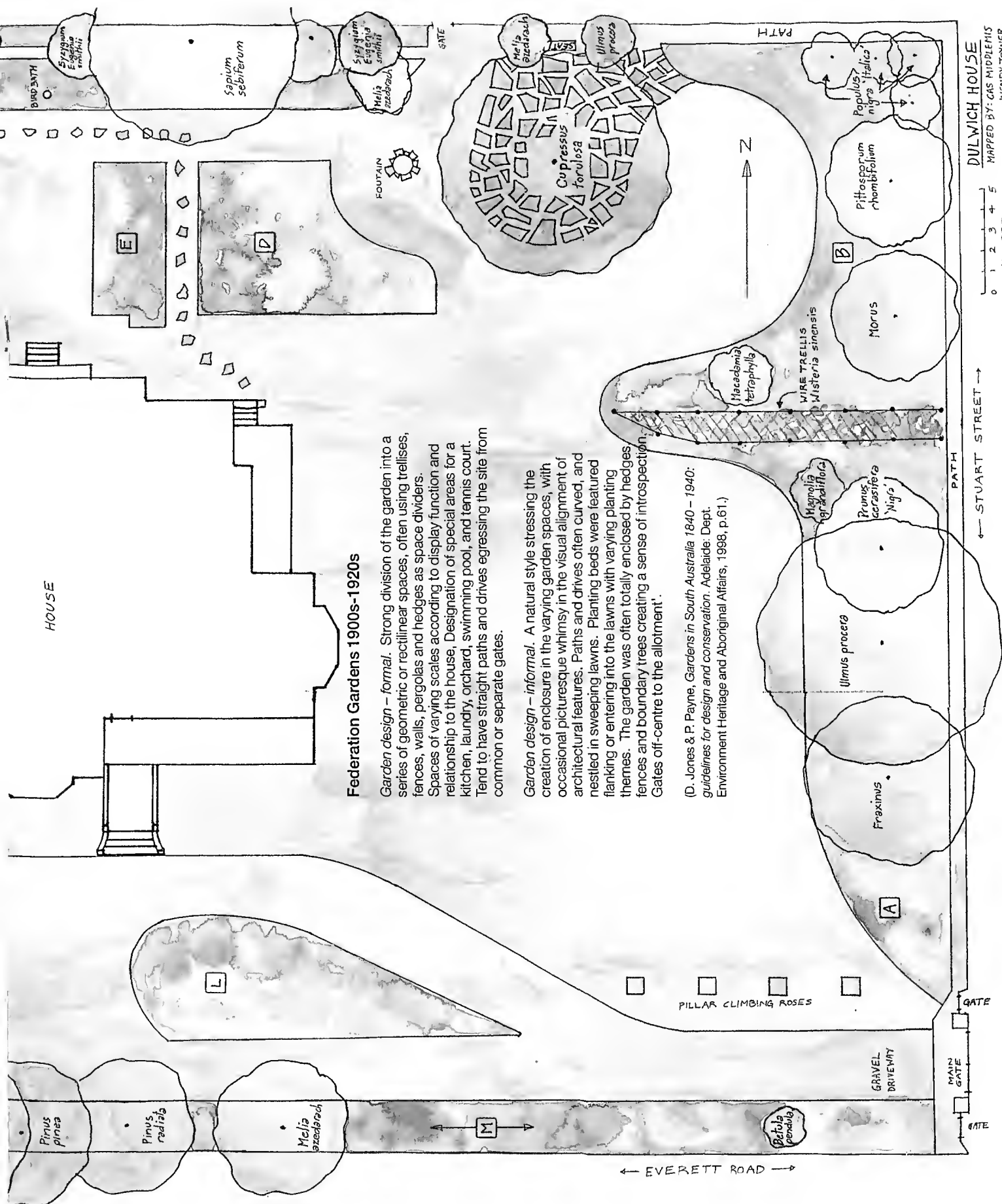
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ACT/MONARO/RIVERINA BRANCH
QUEENSLAND BRANCH
SOUTH AUSTRALIAN BRANCH
SOUTHERN HIGHLANDS BRANCH
SYDNEY & NORTHERN NSW BRANCH
TASMANIAN BRANCH
VICTORIAN BRANCH
WESTERN AUSTRALIAN BRANCH





Federation Gardens 1900s-1920s

Garden design – formal. Strong division of the garden into a series of geometric or rectilinear spaces, often using trellises, fences, walls, pergolas and hedges as space dividers. Spaces of varying scales according to display function and relationship to the house. Designation of special areas for a kitchen, laundry, orchard, swimming pool, and tennis court. Tend to have straight paths and drives egressing the site from common or separate gates.

Garden design – informal. A natural style stressing the creation of enclosure in the varying garden spaces, with occasional picturesque whimsy in the visual alignment of architectural features. Paths and drives often curved, and nestled in sweeping lawns. Planting beds were featured flanking or entering into the lawns with varying planting themes. The garden was often totally enclosed by hedges, fences and boundary trees creating a sense of introspection. Gates off-centre to the allotment.

(D. Jones & P. Payne, *Gardens in South Australia 1840 – 1940: guidelines for design and conservation*. Adelaide: Dept. Environment Heritage and Aboriginal Affairs, 1998, p.61.)

Dulwich House, March 1942, showing the eucalypts that 'continually dropped their rubbish'.

Garden fountain No.61 appears in the 1914 A.C. Harley and Co. catalogue p.23.

Originally the Sun Foundry was founded in Adelaide during 1886 by Colin Stewart. In 1909 when it was bought out by Stewart's partner, Alan Cameron Harley, the name was changed to A.C. Harley and Co.

Marketed as 'ornamental and general iron foundries and blacksmiths' the company produce 'decorative cast iron lace work and verandah columns.... still seen in many streets around Adelaide'

(D. Needham & G. Thomson, (1987) *Men of metal* p.82.

Daryl Thomson suggests that accurately dating the Dulwich House fountain is difficult but it would have been cast before 1926. At this time, the foundry changed the shape of the trademark from a semi-circular top and squared off bottom to a circle, as seen in the Dulwich House fountain.

(Personal communication , Daryl Thomson, 15 May 2003)



Silver'¹⁶, is trained along the fence. Agapanthus, lavenders, euphorbias and plumbago line the driveway.

In its hey-day, the garden at Dulwich House, was a venue for charity garden parties and fetes, held on the front lawn. Since Neil Hopkins' death in 1987 Joan has continued to work in their garden with help each week from part-time gardeners. Today, at 90 years, Joan never tires of showing small groups of enthusiasts this remarkable garden which has the ability to transport viewers back to a by-gone era once they step inside its gates.

ACKNOWLEDGMENTS

Sincere thanks to Joan Hopkins for so generously sharing her knowledge, time and her garden with us. Thanks go also to Paul Vreugdenhil, David Osmond, Daryl Thomson, Jean Patterson, Erica Jones, Adrian McEwin, John McEwin and Beth Brittle who all assisted with this story.

- 1 The *Advertiser*, 4 January 1860 p.n.a.
- 2 Martindale Hall was used as the school in the film *Picnic at Hanging Rock* (1975).
- 3 E Warburton *The paddocks beneath: a history of Burnside from the beginnings*, Adelaide: Corporation of the City of Burnside, 1981, p.274.
- 4 The *Register*, 14 May 1883, p.n.a.
- 5 E Warburton, *The paddocks beneath: a history of Burnside from the beginnings*, Adelaide: Corporation of the City of Burnside, 1981, p.274.
- 6 'Ridings was a descendant of the Bradshaw who was Cromwell's right-hand-man and he named his house 'Marston' after the battle of Marston Moor' - cited in the *Observer*, 8 October 1910, p.43
- 7 Personal papers of J. Bradshaw Ridings. Dulwich House, December 1907. Erica Jones, Personal communication, 1 April 2003

- 8 The Hopkins replaced the eucalypts with silver birch trees and crab apple trees and later with climbing roses on pillars after 1984.
- 9 Land Titles Office 2 May 2003.
- 10 Auhl Ian (1976). *From settlement to city: a history of the district of Tea Tree Gully 1836-1976*, Blackwood: Lynton Publication, p. 286-293.
- 11 B. Brittle, personal communication, 17 July 2003
- 12 John McEwin, personal communication, 14 September 2003
- 13 John McEwin, personal communication, 14 September 2003. Also written on the back of a pre-1940 photograph of Dulwich House. Photograph in the possession of Adrian McEwin, personal communication, 3 November 2003.
- 14 D. Jones & P. Payne, *Gardens in South Australia 1840 - 1940*, Adelaide: Dept. Environment Heritage and Aboriginal Affairs, 1998, p.61.
- 15 Joan Hopkins grew up at 'Holmfield' (demolished in the 1980s) on South Terrace, Adelaide. Her father, Mr Ron Reid, 'did the books' for her grandfather, Sir Sydney Kidman and frequently travelled with Sir Sydney when he visited his vast cattle holdings.
- 16 Joan's mother and her friend, Lady Holden, used to have violin lessons from a Mr. Silver. He gave them both a cutting of this rose and when Joan left Holmfield and moved to Dulwich House, Joan's mother gave her a cutting of this very pale pink, sweetly perfumed rose.

Wendy Joyner lives at Mawmum and is a member of the National Management Committee. She has prepared a comprehensive plant list for the garden at Dulwich House. It can be obtained from the AGHS office by sending a self-addressed envelope.

Cas Middlemiss is an enthusiastic researcher in the field of garden history. While living in Perth she contributed to the Oxford Companion to Australian Gardens.



Horticultural Pioneer:

CHARLES DRAPER OF CHARNWOOD, ARTHUR'S CREEK.

BY BRUCE DRAPER



Charles Draper JP, at the age of 80 years.
Courtesy Bruce Draper

Charles Draper (1825-1909), a versatile horticulturist, florist, pomologist, orchardist and viticulturist, was the first large-scale fruit grower in the Arthur's and Diamond Creek districts of Victoria. He became a member of the inaugural Board of Advice for the Management of the Horticultural Gardens at Burnley and it is thought that his collection of tuberous begonias contributed to Ballarat's noted collection.

ARRIVAL IN VICTORIA

Born at Shepshed in the Charnwood Forest area of Leicestershire, England, in December 1852, Charles with his wife Catherine and their two small children, Maria aged 3 and Joseph Charles aged 1, left Liverpool in the ship *Kate* bound for

district on the main road from Heidelberg through Eltham to Kangaroo Ground.

Catherine (née Chester) was the daughter of a farmer and Charles a self-taught gardener who '*... commenced the study of horticulture when a young man, in the florist department . . . and practised it successfully during his leisure hours*'.¹ About 1856, the family established themselves as tenant farmers on the rich black soil of the Donaldson Square-Mile at Kangaroo Ground. Charles acted as an overseer for the Donaldsons, becoming an '*enthusiastic fruit cultivator, who for many years . . . made pomology his constant study*'.²

SELECTING LAND

In 1862, Charles, with his friend John Ryder, wandered over the stringybark forested ranges to



Port Phillip. On 13 April 1853 they disembarked in Hobson's Bay.

Charles was an experienced wheelwright and blacksmith accustomed to country work. Shortly after his arrival he established himself as a wheelwright at Plenty Bridge on the Plenty River near Eltham, where his skills were greatly in demand. Plenty Bridge (now Lower Plenty) was situated in the midst of a thriving agricultural

the north of Kangaroo Ground in search of *a piece of land on which to locate himself and family, and which he could call his own.*' Under the recently passed Duffy Land Act, Charles Draper selected land, with excellent shelter and running water suitable for fruit growing, along the Running Creek at Arthur's Creek. He named his property Charnwood '*after his home in the old country*'. By repeated selections, he increased his holding to

Overgrown garden and remnant orchards on the original homestead block at Charnwood, Arthurs Creek, c. 1972.
Courtesy Bruce Draper



Second annual trip of the students of the Horticultural College, Burnley to the Government Scent Farm at Dunolly, 23 November 1893. Charles Draper is standing in second row, fourth from the left.
Photo: Nicholas Caire
Courtesy Bruce Draper

*'320 acres in one block, besides 196 acres purchased at a short distance.'*³

The homestead and original orchard were established on the western side of the Running Creek near the junction with the Deep Creek and Arthur's Creek. Some of the first fruit trees, brought from Kangaroo Ground, grew with remarkable vigor in the fertile alluvial soil of the valleys.

The work of preparing the country for planting was *'one of a gigantic nature'*⁴ and newspaper reports described progress:

*'The first trees occupying only about two acres were planted in 1864. Then new sorts were procured from which to propagate, and the next planting took place in 1867, and has been continued yearly from that time.'*⁵

*'While this was being done, dairying was carried on to provide the means of subsistence.'*⁶

EXHIBITIONS AND MEDALS

In July 1871, Charles was elected to the Practical Committee of the Horticultural Society of Victoria, which in 1885 became the Royal Horticultural Society of Victoria. He was a member of the Fruit Committee and was appointed a Trustee of the Society's Experimental Gardens at Richmond. A regular exhibitor at Monthly Meetings and Horticultural Exhibitions, Charles Draper later became a Vice-President and Fellow of the Society.

At the Second Intercolonial Exhibition held in Sydney in 1873, *'The fruits exhibited by the Horticultural Society of Victoria and by Mr. Charles Draper of Hazel Glen, made a very fine display, set out, as they were, with great taste in a prominent position in*

*the building, and on a table devoted to them alone.'*⁷ A silver medal was awarded to the society and a bronze to Charles Draper.

The Horticultural Society played a prominent part in the development of the fruit export trade. Charles was one of the first Victorians to export apples which were included in the shipment arranged by Mr. John Carson of Kew for display at the Vienna International Exhibition in 1873. This was the first time fresh fruit had been exported from Victoria to Europe. Prior to this fruits modeled in wax were sent overseas for display.

In 1876, apples and pears from Charnwood were sent for display at the [American] Centennial Exhibition, Philadelphia. Ninety-seven varieties of pears were sent in the S.S. Zealandia as ordinary cargo without a cool chamber, and only three specimens went bad.

Charles Draper imported many varieties of fruit trees into the colony from America and Europe to be proved at Charnwood and then grown for sale. One such early variety was the Jonathan apple, first introduced into Victoria from America under the name of Marston's Red Winter.

Fruit from Charnwood was included in the display from the Australian colonies at the Paris Exhibition of 1878, and a contemporary report stated that *'... [it] appears to have attracted a considerable amount of attention. The idea also appears to be gaining ground that a good market may be found in England for Australian fruit.'*⁸

At the International Exhibition in Melbourne (1880-81), Charles Draper was awarded a silver medal for his collection of fruits.



Commemorative certificate awarded to Charles Draper at the Colonial and Indian Exhibition, London, 1886. Courtesy Bruce Draper

*'That one grower (Mr. Draper) tabled a collection of 199 varieties of apples and 49 varieties of pears is noteworthy, in being perhaps an incident that has no parallel in the history of Victorian shows.' James Lang of Harcourt was awarded a special first prize for his exhibit of 30 apples that 'contained not a single inferior example.'*⁹

Fruit from Charnwood was sent with the trial export to London of fruit and vegetables, partly for sale and partly for exhibition, at the Colonial and Indian Exhibition, London 1886. A total of 136 fruit and vegetable growers and exhibitors participated in the experiment. The Victorian Commission administered the sale of fruit, *'... a diploma and medal were awarded to each exhibitor.'*¹⁰

Charles Draper acted as a judge at many horticultural exhibitions throughout the colony. He was awarded a bronze medal for services as a juror at the Centennial International Exhibition, Melbourne, 1888.

At the Centennial Horticultural Exhibition held at Richmond Park in March 1889, Charles was awarded first prize for 50 and 24 varieties of apples, and also for 50 and 24 varieties of pears.

*'Apples and pears especially were remarkably fine, the effects of irrigation being visible in the great size attained by some of them, particularly the pears, which however were not improved in colour, some of them being very pale. It was also distinctly proved that fruit capable of taking a high place at an exhibition can be grown without irrigation, as in the case of Mr. Draper's apples, which gained first prize for 50 and 24 varieties.'*¹¹

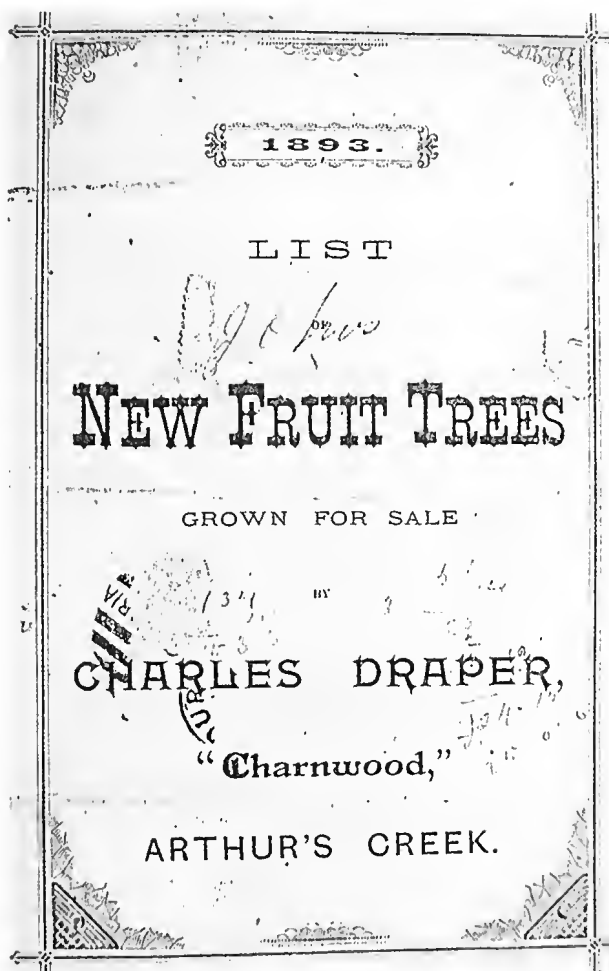
At this time the collection of fruits at Charnwood included *'about 700 varieties'* of apples.¹²

VISITS, VINES, NUTS AND BEGONIAS

The name of Charnwood and its owner became well-known throughout Victoria and the neighbouring colonies and the property welcomed many visitors. By the 1890s there were 200 acres of fruit trees. The mode of pruning attracted attention (*'Mr. Draper's axiom is to shape*

*the tree into its proper habit prior to maturing then the necessity for pruning is minimised.'*¹³) as well as the practice of keeping apples in store and *'camps.'*¹⁴

The *Leader* of January 25, 1890, in an article headed *'Charnwood'*, noted that *'Mr. Draper has planted a few vines by way of experiment, which are doing well, and he is of the opinion that the whole of the hills might be advantageously covered with wine grapes.'*¹⁵ This was proven in December 1902 when the *Garden Gazette* in an article headed *'A Visit to Charnwood'* reported that:



Catalogue of new fruit trees available from the Charnwood Nursery 1893. Courtesy Bruce Draper



Early view across Charnwood and the Running Creek Valley to the conspicuous Sugarloaf. Courtesy Bruce Draper

*'After dinner our next move was across the creek and up the opposite slope . . . to the vineyard, and through the vines, which were looking lusty and vigorous with promise of a good crop, after which we naturally adjourned to the wine cellar, for Mr. Draper, in addition to being a skilled horticulturist, . . . is also his own wine maker, producing a sound, dry white of excellent character.'*¹⁶

Nuts also found a place at Charnwood and at the second conference of Australasian Fruitgrowers held in Hobart during April 1895, Charles Draper 'gave his experience in growing filbert and other nuts,'¹⁷ and incidentally 'took first honours' in the section open to all Australasia for

collections of apples at the Intercolonial Fruit Show held in conjunction with the conference. 'The judges awarded it to him for the large number of varieties, the excellence of the exhibits, and the correctness of the nomenclature.'¹⁸

Visitors to Charnwood admired the flower garden as much as the orchard. The tuberous begonias, Charles' particular interest, were '... for many years the finest to be seen in Victoria'¹⁹ and '... a gentleman who has recently returned from England, and who visited Laing's and some of the other great growers, declares that some of the varieties are superior to any he saw there, whether for size, form or colour.'²⁰

Indeed, Mr. W.L. Hartland of Creswick, the

Officer-in-Charge of the State Nursery, and a champion begonia grower, purchased the begonia collection from the Charnwood estate in June 1909. The Hartland collection, including the Charnwood collection, is reputed to have been a significant addition to the Ballarat collection.

COMMUNITY WORK

Charles Draper always took an active part in local affairs. In 1878 he was appointed a Justice of the Peace and acted as a magistrate in the Eltham and Whittlesea Shires, sitting at Eltham, Queenstown (now St Andrews) and Whittlesea Courts

In May 1890, Charles was one of the fruit and vine growing experts who accompanied the first Parliamentary Visit to Mildura, at the joint invitation of the Mildura Shire Council and the firm of Chaffey Brothers Limited. He advocated:

'... the establishment of an experimental plantation, on which the growth of new and old varieties might be carried out on a small scale, so that the settlers might learn both what to cultivate and what to avoid, and also the best method of culture.' Further, he expressed his confidence *'that Mildura will develop into a large and important settlement.'*²¹

On May 12, 1890, the Arthur's Creek Fruit Growers' Association was formed with Charles Draper as President, P.W.J. Murphy, Secretary and J. Herbert as Treasurer.²² Charles Draper was to serve as President for the next 14 years. The early efforts of the Arthur's Creek Fruit Growers' Association and the Diamond Creek Horticultural Society, formed in September 1884, provided the foundations for the advancement of the fruit growing industry in those districts.

Another community group to which Charles Draper gave his time and energy was the Whittlesea Agricultural Society Show Committee, and he also served as Trustee of the Arthur's Creek Mechanics Institute and Free Library, and Trustee of the Linton (Arthur's Creek) Cemetery – the last for close to 42 years following the inception of the Trust in 1867. In 1896 he was elected a Councillor for the Whittlesea Riding of the Shire of Whittlesea, serving as Shire President in 1900 and in 1903. From 1905 to 1907 he was a Councillor for the Yan Yean Riding.

CHALLENGES AT BURNLEY

In May 1890, the committee of the Royal Horticultural Society of Victoria, after considerable discussion of the financial position of the society, proposed to place the society's experimental gardens at the disposal of the Government for the purpose of establishing a school of horticulture.

The Minister of Agriculture visited the gardens in October 1890, accompanied by George Graham MLA, and Charles Draper, Vice-presidents of the Society, and David Martin, Secretary for Agriculture. *'The gardens were found to be in good order' and 'the Minister agreed to take over the gardens from the trustees.'*²³

At a meeting of the Society in January 1891, *'The treasurer announced that the Agricultural Department had taken charge of the gardens and paid over the sum of £1400, the amount arranged for between the society and the Government. This covers the debentures and liabilities of the society.'*²⁴ Messrs. William Anderson, Charles Draper and Henry Boyce were nominated to the Board of Advice for Management of the Horticultural Gardens.

Homestead and garden at Charnwood, Arthurs Creek, 1922.
Courtesy Bruce Draper





Charles Draper at Charnwood with his beloved begonias – 'for many years the finest to be seen in Victoria.'
Photo: R. Duncan, Ivanhoe
Courtesy Bruce Draper

The Government appointees were David Martin, Secretary for Agriculture, Chairman, Joseph Harris and James Lang. George Neilson was appointed Curator. The Board of Advice was appointed on 16 February 1891. In May 1891, the first School of Horticulture in Australia came into existence.

As a member of the Board of Advice (familiarily known as the Hort. Board), Draper was involved in the appointment of the mercurial Charles Bogue Luffman as Principal of Burnley and he undoubtedly had views on the later arguments with Luffman over methods of pruning, but his position on these matters is not clear. Press reports do not refer to him in relation to the charges against Luffman. It was James Lang who appears to have led the attack. Draper was in his 70s, whereas Lang was 20 years younger.²⁵

'A HOUSEHOLD WORD'

The end of an era came in 1903, when the Charnwood estate was subdivided into four orchard and grazing allotments of from 50 to 90 acres for sale by auction at Kirk's Bazaar, Melbourne. Charles Draper was now 78 years old and there were no successors available to carry on the management of the orchards. The original homestead block was retained, and is still held within the family as a grazing property.

At the Diamond Creek Horticultural Society's Show Luncheon in March 1908, Mr. William Murphy made reference to Charles as '... one who was undoubtedly the father of the fruit growing in the district.'²⁶ The following year Charles Draper died at Charnwood, at the age of 84 years, on 23 April 1909. The Hon. George Graham MLA, Minister for Agriculture, stated that he 'was a household word among fruit growers who regarded him as an authority on the orchard.'²⁷ while the *Australasian* lamented that 'His burly form and genial face will be much missed at our flower and fruit shows.'²⁸

- 1 'The Fruit Garden at Charnwood, Hazel Glen', *The Leader*, 6 February 1875.
- 2 'Charnwood Fruit Ranch, Hazel Glen, Plenty Ranges', *The Weekly Times*, 8 February, 1873.
- 3 'The Fruit Garden at Charnwood, Hazel Glen', *The Leader*, 6 February 1875.
- 4 'Fruit Growing in the Plenty Ranges', *The Leader*, 24 February 1872.
- 5 'The Fruit Garden at Charnwood, Hazel Glen', *The Leader*, 6 February 1875.
- 6 Bruni, 'In an Orchard District. A Successful Fruitgrower', *The Australasian*, 29 June 1889.
- 7 'The Exhibition', *The Argus*, 7 May 1873.
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- 15 'Charnwood', *The Leader*, 25 January 1890.
- 16 'With Camera and Pencil. A Visit to "Charnwood"', *The Garden Gazette*, December 1902.
- 17 'Australasian Fruit Growers' Conference. Papers and Discussion on Fruit Production', *The Mercury*, Hobart, 23 April 1895.
- 18 'The Horticultural Show. Second Day', *The Mercury*, Hobart, 26 April 1895.
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- 20 'Charnwood', *The Leader*, 25 January 1890.
- 21 'As Others See Us. Experts' Opinions', the *Mildura Cultivator*, 29 May 1890.
- 22 'Fruit Growers' Association, Arthur's Creek', *The Evelyn Observer*, 16 May, 1890.
- 23 'Horticultural Notes', *The Australasian*, 11 October 1890.
- 24 'Horticultural Notes', *The Leader*, 31 January 1891.
- 25 'Burnley Gardens', *The Australasian*, 19 August, 1899. See also Nina Cronc 'Apples for Gold-diggers', *Australian Garden History* Vol. 13, No. 5, March/April 2002, pp. 7-9.
- 26 'Diamond Creek Show, 18th March 1908. The Luncheon', *The Evelyn Observer*, 27 March 1908.
- 27 'Death of Mr Charles Draper, J.P.', *The Evelyn Observer*, 30 April 1909.
- 28 'Horticultural Notes', the *Australasian*, 1 May, 1909.



Bruce Draper is the great-grandson of Charles Draper the pioneer horticulturist who settled at Arthur's Creek in the 1860s and developed highly productive orchards on his property Charnwood.

FOR THE BOOKSHELF

CLIMBING ROSES OF THE WORLD

Charles Quest-Ritson

Timber Press

RRP \$69.95

RHS ENCYCLOPAEDIA OF ROSES

Charles Quest-Ritson

Dorling Kindersley

RRP \$79.95.

REVIEWED BY CHRISTINE REID

Where gardening books are concerned the word definitive should be used with great caution. But definitive does seem to be the only word to use about Charles Quest-Ritson's *Climbing Roses of the World*.

His passion for climbing roses began early in life. He says that 'At school, during cricket matches, I found myself idling for days on end between the ages of 9 and 13 in a green-painted pavilion swathed and festooned with rambling roses, one pink and one white. 'Albertine' smelled of the sweetest fruit you could imagine, while 'Alberic Barbier' exhaled the fragrance of musk. It was not exactly love at first sight ... but it was a recognition on my part that there is nothing to match a rambling rose in full flower for sheer exuberance, profligacy, opulence and beauty'.

However, it was at L'Hay-les-Roses, 4 June 1992 that the idea of writing the story of climbing and rambling roses first took shape in Quest-Ritson's mind.

It is ten years since his brain-storming session in Paris, and after research in half a dozen languages, travels to gardens in this country, the United States and all over Europe, Quest-Ritson has documented virtually all climbing roses currently in cultivation, from the parent *Rosa* species to the Multifloras, Noisettes and the modern climbers.

He describes the historical developments of the various types of climbers, including information not found in other rose books, particularly highlighting the contribution of German gardeners to the history of rose and rose growing. He looks at the work of individual breeders and examines how fashion, political events and even favourite holiday destinations influenced their work.

One chapter is especially for those who are

not already smitten by this loveliest of flowers. In his chapter on cultivation, he writes of 'simple actions which will increase the pleasure you get from your roses.' As he says: 'Roses are perfect for lazy gardeners. They tolerate neglect, but respond generously to extra care. Pruning and spraying are really entirely voluntary. For busy people with little time to waste, you cannot beat roses.'

Quest-Ritson's justification, if he really needed one, for writing this monograph is that there has not been a truly comprehensive overview since Graham Stuart Thomas' magisterial *Climbing Roses Old and New* of 1965 which is 'rather Anglo-centric'. That has now been rectified and *Climbing Roses of the World* will be the definitive volume on climbing and rambling roses for years to come.

Charles Quest-Ritson is also the author with his wife, Brigid (also a noted rosarian) of a lavish new publication on roses from the Royal Horticultural Society, the *RHS Encyclopaedia of Roses*. Arranged in an A-Z format, this biblical-style tome is the perfect companion to *Climbing Roses of the World*. It covers about 2,000 of the world's best rose species and cultivars. It is superbly illustrated with many of the photographs taken by Quest-Ritson. It also features a special showcase of famous and well-loved roses and influential rose breeders.

Charles Quest-Ritson will be in Australia later this year, giving talks on roses in Adelaide, Melbourne and Sydney.

GROUNDS FOR PLEASURE – FOUR CENTURIES OF AMERICAN GARDENS

Denise Otis

Harry Abrams, New York, 2002

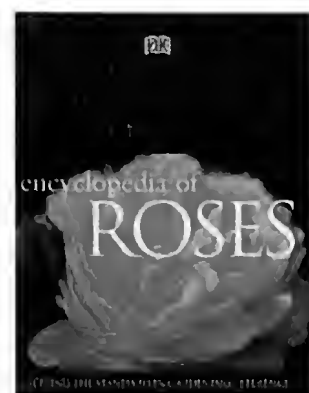
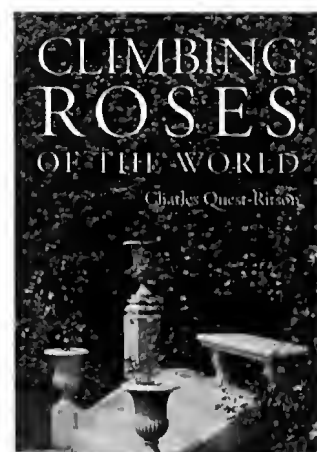
ISBN 0-8109-3273-3

RRP \$185

REVIEWED BY TREVOR NOTTLE

American garden history is experiencing a resurgence that is demonstrating the cultural maturity of a nation that has often been seen as crass and careless of its own history.

In so far as gardens and landscape go that view must now be challenged by the numerous scholarly but accessible publications that have appeared in the last 10 years or so. Perhaps the watershed was marked by the publication of Anne Leighton's trilogy *For Meate or Medicine, For Use or For Delight* and *For Comfort and Affluence* (1970 – 87) which categorised the development of American gardens in a simple and appropriate historical manner dealing with settlement, establishment and fulfilment. Since then several authors have explored American garden history in more complex analyses of social development, the growth and polarisation of political and



financial power, expatriate influences and from regional and environmental approaches. There have even been explorations of race and its impact on gardening in the USA.

Denise Otis has written a book that is rich, complex and detailed, and she has adopted a very attractive format that allows her to make subsidiary essays, she titles them 'Digressions' that step aside from the mainstream to look at particular aspects of interest in a manner that enhances the whole text. So among the sequential historicist approach to garden history and development Otis is able to inject some lively and engaging writing that integrates issues such as Feminism, Social Mobility, Security and Democracy with the main subject. She adopts a

further strategy in using a series of portfolios to discuss the Romanticising of The Past (Historical Revisionism); Structure, Space and Urbanisation (the Growth of Cities); Exploration of the World of Plants and its connection with Naturalism (Hunting and Collecting); and Environmentalism (Respecting the Land). While there are some differences between the strengths of each device and textual component the author offers a highly original and entirely apt treatment of a very diverse subject.

Why buy this book? It is well written, comprehensive and accessible, and very well produced. Worth every cent. Who is the book for? 'Big Picture' people.

✠ ITEMS of INTEREST ✠

NEW BRANCHES ON AN OLD TREE

This was the title of an exhibition of photograms made by Susan Purdy during a residency in the Southern Chinese Collection at the Royal Botanic Gardens, Melbourne. The exhibition is now over but Susan's pictures can be seen on her website, www.susanpurdy.net - also posted is a journal kept during the 12 months of the project. Susan's work evokes the Chinese practice of prescribing the proper moment and surroundings for enjoying something.

The time to enjoy winter flowers should be at the beginning and end of snow, or during a new moon, or in a warm room.

Spring flowers should be enjoyed under clear sun, or on a slightly chilly day, or in a beautiful hall.

Summer flowers should be enjoyed after rain, in a refreshing breeze, in the shade of pine trees, under bamboos, or in a water pavilion.

Autumn flowers should be enjoyed under a clear moon, at sunset, on empty steps, or by the side of rugged rocks overhung with vines.



SOLID JOYS AND LASTING TREASURES

Anyone making or maintaining a garden knows the need to plan for next season or even next decade if you are planting trees. The AGHS turns twenty five at the end of this year and it has been a very productive quarter century. One of the tasks your National Management Committee has set itself is to find ways to ensure that the next phase of the Society's life and work will have a good financial base with which to plan future seasons.

Last month Margaret Darling, our patron, wrote to all members encouraging you to consider the idea of making a bequest in favour of the Society. This is a very good way to support the AGHS and its work in the future. Our gardens and their history are a vital part of our culture and speak of achievements and endeavours. Making a bequest in your will to the Society ensures the good work will continue season after season.

For further information contact Jackie Courmadias, Executive Officer, on 1800 678 446 and she will arrange for Richard Heathcote, the AGHS bequests advisor, to talk with you.

SLICK TEAM

All speed records were broken at the last packing evening thanks to the efforts of Beryl Black, Jane Bunney, Di Ellerton, Fran Faul, Janet Johnston, Laura Lewis, Ann Miller, Sandi Pullman, Ann Rayment, Susan Reidy, Georgina Whitehead and a new system of preparing the mail for Australia Post. As always AGHS does appreciate the loyalty and reliability of 'packers'



DIARY DATES

✿ activity organised by AGHS

MAY

Until 10 July

Victoria, Melbourne – Exhibition
'Illusions of Grandeur – flora and ceremony at the Melbourne Town Hall', City Gallery, Melbourne Town Hall, Swanston St. For times – **contact** (03) 9658 9658.

✿ 8 Saturday

Queensland, Brisbane – Workshop on Documentation of Heritage Gardens – 1pm – 5pm at Old Queensland Museum, Gregory Terrace. **Contact:** Glenn Cooke (07) 3846 1050.

✿ 19 Wednesday

Victoria, Melbourne – Working Bee – Bishopscourt. **Contact:** Helen Page (03) 9397 2260.

✿ 22-23 Saturday-Sunday

Queensland – Weekend Visit to Hampton and Crows Nest District. Meet at Hampton Tourist Centre in park at the corner of the Toowoomba to Crows Nest Rd and the Esk to Hampton Rd. **Contact** for accommodation: Wendy Lees (07) 3289 0280.

30 Sunday

Victoria, Melbourne – Friends of RBC Cranbourne – First Winter Lecture Day (Helen Richards: The Fragrant Doubletail Orchid Recovery Program & Dr Beth Gott: Bush Foods and their Management). Registration: 2pm Mueller Hall, Birdwood Avenue, South Yarra. (Melway 2G A12). Bookings: (03) 5990 2200 (business hours).

JUNE

✿ 7 Monday

Victoria, Melbourne – Lecture by Keir Reeves, Cultural Heritage Unit, Department of History, University of Melbourne 'Chinese market gardening on the Mount Alexander diggings during the second half of the 19th century'. **Venue:** Mueller Hall, Birdwood Avenue, South Yarra **Time:** 8pm **Cost:** \$14 (\$18 non-members) **Contact:** Helen Page (03) 9397 2260.

✿ 10 Thursday

Victoria, Melbourne – Tour of the Royal Botanic Gardens Library at National Herbarium, Birdwood Avenue, South Yarra **Time:** 10am **Cost:** \$15 (\$20 non-members). **Booking essential** with Wendy Dwyer (03) 9627 4630 or wmdwyer@melbpc.org.au

✿ 12 Saturday

Queensland, Maleny – Visit to the Old School House. 10am – meet at Mary Cairncross Park, Maleny. **Contact:** Wendy Lees (07) 3289 0180.

✿ 16 Wednesday

Victoria, Melbourne – Working Bee – Bishopscourt. **Contact:** Helen Page (03) 9397 2260.

20 Sunday

Victoria, Cranbourne – Friends of RBC Cranbourne – Gippsland Coach Trip – to Tarnuk Bush Food Farm and Peppermint Ridge Farm. **Bookings:** (03) 5990 2200 (business hours).

✿ 26 Saturday

Victoria, Beaufort – Working Bee – Belmont (Vicroads 57 G7). **Contact:** Helen Page (03) 9397 2260.

JULY

✿ 15 Thursday

Victoria, Melbourne – Lecture by Jenny Phillips, international botanical artist and teacher, 'Then and Now – the history of botanical art and artists in Australia'. **Venue:** Mueller Hall, Birdwood Avenue, South Yarra **Time:** 8pm **Cost:** \$14 (\$18 non-members) **Contact:** Wendy Dwyer (03) 9827 4630 or wmdwyer@melbpc.org.au

✿ 21 Wednesday

Victoria, Melbourne – Working Bee – Bishopscourt. **Contact:** Helen Page (03) 9397 2260.

✿ 31 Saturday & 1 August Sunday

Victoria, Castlemaine – Working Bees – [Saturday] Tute's Cottage (Vicroads 287 7O) and [Sunday] Buda (Vicroads 287 4Q) Dinner in Garden Room with Friends of Buda on Saturday night. **Contact:** Helen Page (03) 9397 2260.

ADVANCE NOTICE

✿ 15 – 17 October 2004

Sydney – 25th Annual National Conference – Art Gallery of New South Wales.

Congratulations



Lauren Black, the recipient of the Linaugural Margaret Flockton Award for Botanical Illustration¹ was among AGHS members attending the Tasmanian Branch seminar on Ronald Campbell Gunn, held at the Lady Jane Franklin Museum in April.

Originally from Ballarat, Lauren studied botanical art with Jenny Phillips in Melbourne before moving to Hobart where she has recently had an exhibition of her work in the Royal Tasmanian Botanic Gardens Visitor Centre. 'Flowers, Fronds and Foliage' consisted of botanical drawings depicting plants from the waterways of the Wellington Park.

Lauren has illustrated the forthcoming book *Common plants of riverbanks in Tasmania* by Rae Glazik and Michael Askey-Doran. With Rae, Lauren has also been

giving botanical drawing sessions at sites such as the New Town Rivulet (Lenah Valley) and Longley on the Northwest Bay River.

Last year she was the curator of 'The Nature of Islands' a exhibition of contemporary botanical artwork from around the world – from Japan, Ireland, Madagascar, Macquarie Island, England, Newfoundland, the Cayman Islands, Sri Lanka and Australia.

The Australian Garden History Society congratulates Lauren on her award and will follow her future achievements with interest.

Nina Crone

¹ See Nina Crone, 'New Award to Honour Botanical Illustrator', *Australian Garden History* Vol. 15 No. 3, November/December 2003, January 2004, p.24.

